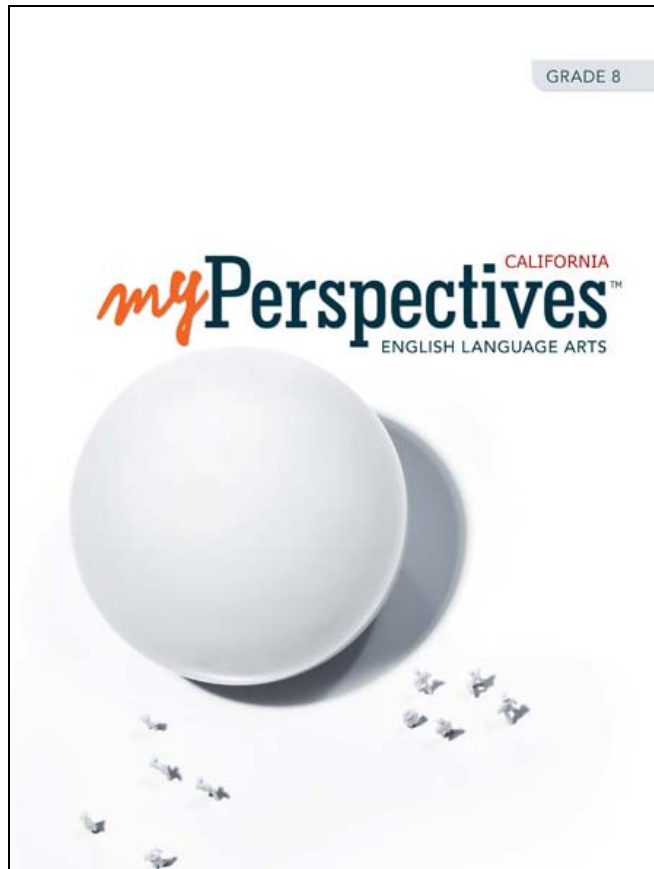


## A Correlation of



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To the

# California English-Language Arts Content Standards Grade 8

Correlation to the California Common Core State Standards for  
English Language Arts, Grade 8

Grade 8 Reading Standards for Literature		
STANDARD CODE	Standard	Print and Interactive Editions
<b>Key Ideas and Details</b>		
<b>RL.8.1</b>	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SE/TE:</b> <i>The Diary of Anne Frank</i> , Act I: 152; <i>The Diary of Anne Frank</i> , Act II: 188; <i>Acceptance Speech for the Nobel Peace Prize</i> : 226; from <i>Flowers for Algernon</i> : 387; <i>Uncle Marcos</i> : 449
<b>RL.8.2</b>	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	<b>SE/TE:</b> <i>The Setting Sun and the Rolling World</i> : 73; <i>Flowers for Algernon</i> : 381; <i>Small-Group Performance Task</i> : 426
<b>RL.8.3</b>	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	<b>SE/TE:</b> <i>The Diary of Anne Frank</i> , Act I: 153; <i>The Diary of Anne Frank</i> , Act II: 189; <i>Uncle Marcos</i> : 449
<b>Craft and Structure</b>		
<b>RL.8.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (See grade 8 Language standards 4–6 for additional expectations.)	<b>SE/TE:</b> <i>The Medicine Bag</i> : 22; from <i>Follow the Rabbit-Proof Fence</i> : 321; <i>Retort/The People, Yes/Unsuspecting</i> : 422–423; from <i>The Invention of Everything Else</i> : 506
<b>RL.8.5</b>	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	<b>SE/TE:</b> <i>Hanging Fire/Translating Grandfather’s House</i> : 63; from <i>The Invention of Everything Else</i> : 508
<b>RL.8.6</b>	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	<b>SE/TE:</b> <i>Flowers for Algernon</i> : 381
<b>Integration of Knowledge and Ideas</b>		
<b>RL.8.7</b>	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	<b>SE/TE:</b> <i>The Diary of Anne Frank</i> , Act II: 192; from <i>Flowers for Algernon</i> : 387–389
<b>RL.8.8</b>	<b>NA</b>	
<b>RL.8.9</b>	Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	<b>SE/TE:</b> <i>Flowers for Algernon</i> : 381; <i>Uncle Marcos</i> : 449

Range of Reading and Level of Text Complexity		
<b>RI.8.10</b>	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	<b>SE/TE:</b> <i>The Medicine Bag</i> : 12; <i>Hanging Fire/Translating Grandfather’s House</i> : 54; <i>The Setting Sun and the Rolling World</i> : 66; <i>The Diary of Anne Frank, Act I</i> : 100; <i>The Diary of Anne Frank, Act II</i> : 156; from <i>Follow the Rabbit-Proof Fence</i> : 314; <i>Flowers for Algernon</i> : 350; <i>Retort/The People, Yes/Unsuspecting</i> : 416; <i>Uncle Marcos</i> : 448; from <i>The Invention of Everything Else</i> : 494; <i>25 Years Later, Hubble Sees Beyond a Troubled Start</i> : 510
Grade 8 Reading Standards for Informational Text		
STANDARD CODE	Standard	Print and Interactive Editions
Key Ideas and Details		
<b>RI.8.1</b>	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator</i> : 270; <i>Words Do Not Pay</i> : 310
<b>RI.8.2</b>	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<b>SE/TE:</b> <i>Anne Frank: The Diary of a Young Girl</i> : 219; <i>Three Cheers for the Nanny State</i> : 283; <i>Soda Ban? What About Personal Choice?</i> : 291; <i>Small-Group Performance Task</i> : 426
<b>RI.8.3</b>	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator</i> : 270; <i>Three Cheers for the Nanny State</i> : 282; from <i>Blue Nines and Red Words</i> : 409; <i>Small-Group Performance Task</i> : 426; <i>To Fly</i> : 465; <i>Nikola Tesla: The Greatest Inventor of All?</i> : 492
Craft and Structure		
<b>RI.8.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (See grade 8 Language standards 4–6 for additional expectations.)	<b>SE/TE:</b> <i>You Are the Electric Boogaloo/Just Be Yourself</i> : 50–51; <i>Anne Frank: The Diary of a Young Girl</i> : 220; from <i>Maus</i> : 240; <i>Words Do Not Pay</i> : 311; <i>To Fly</i> : 473; <i>25 Years Later, Hubble Sees Beyond a Troubled Start</i> : 517
<b>RI.8.5</b>	Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept. a. Analyze the use of text features (e.g., graphics, headers, captions) in consumer materials.	<b>SE/TE:</b> <i>Words Do Not Pay</i> : 312; <i>To Fly</i> : 473; <i>Nikola Tesla: The Greatest Inventor of All?</i> : 491
<b>RI.8.6</b>	Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<b>SE/TE:</b> <i>Acceptance Speech for the Nobel Peace Prize</i> : 227; <i>Barrington Irving, Pilot and Educator</i> : 274; <i>Three Cheers for the Nanny State</i> : 283; <i>25 Years Later, Hubble Sees Beyond a Troubled Start</i> : 517
Integration of Knowledge and Ideas		
<b>RI.8.7</b>	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	<b>SE/TE:</b> <i>Apache Girl’s Rite of Passage</i> : 33; <i>Frank Family and World War II Timelines</i> : 194, 200, 201; from <i>Maus</i> : 240
<b>RI.8.8</b>	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient;	<b>SE/TE:</b> <i>Three Cheers for the Nanny State</i> : 283; <i>Soda Ban? What About Personal Choice?</i> : 294

	recognize when irrelevant evidence is introduced.	
<b>RI.8.9</b>	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	<b>SE/TE:</b> <i>Soda Ban? What About Personal Choice?</i> : 291, 294
<b>Range of Reading and Level of Text Complexity</b>		
<b>RI.8.10</b>	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	<b>SE/TE:</b> <i>You Are the Electric Boogaloo/Just Be Yourself:</i> 44; <i>Barrington Irving, Pilot and Educator:</i> 264; <i>Three Cheers for the Nanny State:</i> 276; <i>Soda Ban? What About Personal Choice?</i> : 286; <i>Words Do Not Pay:</i> 306; from <i>Blue Nines and Red Words:</i> 400; <i>The Theory of Multiple Intelligences Infographic:</i> 412; <i>To Fly:</i> 464; <i>Nikola Tesla: The Greatest Inventor of All?:</i> 488
<b>Grade 8 Writing Standards</b>		
STANDARD CODE	Standard	Print and Interactive Editions
<b>Text Types and Purposes</b>		
<b>W.8.1</b>	Write arguments to support claims with clear reasons and relevant evidence.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator:</i> 274; <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Class Performance Task:</i> 296–300, 478–482; <i>Uncle Marcos:</i> 462; <i>To Fly:</i> 476; from <i>The Invention of Everything Else:</i> 509
<b>W.8.1.a</b>	Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.	<b>SE/TE:</b> <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Class Performance Task:</i> 296–300, 478–482; <i>Uncle Marcos:</i> 462; <i>To Fly:</i> 476; from <i>The Invention of Everything Else:</i> 509
<b>W.8.1.b</b>	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator:</i> 274; <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Class Performance Task:</i> 296–300, 478–482; <i>Uncle Marcos:</i> 462; <i>To Fly:</i> 476; from <i>The Invention of Everything Else:</i> 509
<b>W.8.1.c</b>	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.	<b>SE/TE:</b> <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Class Performance Task:</i> 296–300, 478–482; <i>Uncle Marcos:</i> 462; <i>To Fly:</i> 476; from <i>The Invention of Everything Else:</i> 509
<b>W.8.1.d</b>	Establish and maintain a formal style.	<b>SE/TE:</b> <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Class Performance Task:</i> 296–300, 478–482; <i>Uncle Marcos:</i> 462; <i>To Fly:</i> 476; from <i>The Invention of Everything Else:</i> 509
<b>W.8.1.e</b>	Provide a concluding statement or section that follows from and supports the argument presented.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator:</i> 274; <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Class Performance Task:</i> 296–300, 478–482; <i>To Fly:</i> 476; from <i>The Invention of Everything Else:</i> 509
<b>W.8.2</b>	Write informative/explanatory texts, including career development documents (e.g., simple business letters and job applications), to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	<b>SE/TE:</b> <i>Apache Girl’s Rite of Passage:</i> 33; <i>The Setting Sun and the Rolling World:</i> 74; <i>Whole-Class Performance Task:</i> 203–204, 390–394; <i>Anne Frank: The Diary of a Young Girl:</i> 221; <i>Words Do Not Pay:</i> 313; from <i>Flowers for Algernon:</i> 389; from <i>Blue Nines and Red Words:</i> 411
<b>W.8.2.a</b>	Introduce a topic or thesis statement clearly, previewing what is to follow; organize ideas,	<b>SE/TE:</b> <i>Frank Family and World War II Timelines:</i> 201; <i>Whole-Class Performance Task:</i> 203–204, 390–394;

	concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.	<i>Words Do Not Pay</i> : 313
<b>W.8.2.b</b>	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.	<b>SE/TE</b> : <i>The Setting Sun and the Rolling World</i> : 74; <i>The Diary of Anne Frank</i> , Act II: 192; <i>Frank Family and World War II Timelines</i> : 201; <i>Whole-Class Performance Task</i> : 203–204, 390–394; <i>Words Do Not Pay</i> : 313; from <i>Flowers for Algernon</i> : 389; from <i>Blue Nines and Red Words</i> : 411
<b>W.8.2.c</b>	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.	<b>SE/TE</b> : <i>Whole-Class Performance Task</i> : 203–206, 390–394; from <i>Flowers for Algernon</i> : 389
<b>W.8.2.d</b>	Use precise language and domain-specific vocabulary to inform about or explain the topic.	<b>SE/TE</b> : <i>The Setting Sun and the Rolling World</i> : 74; <i>Whole-Class Performance Task</i> : 203–206, 390–394; from <i>Blue Nines and Red Words</i> : 411
<b>W.8.2.e</b>	Establish and maintain a formal style.	<b>SE/TE</b> : <i>The Setting Sun and the Rolling World</i> : 74; <i>Whole-Class Performance Task</i> : 203–204, 390–394; from <i>Blue Nines and Red Words</i> : 411
<b>W.8.2.f</b>	Provide a concluding statement or section that follows from and supports the information or explanation presented.	<b>SE/TE</b> : <i>The Setting Sun and the Rolling World</i> : 74; <i>Whole-Class Performance Task</i> : 203–204, 390–394
<b>W.8.3</b>	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	<b>SE/TE</b> : <i>The Medicine Bag</i> : 26; <i>Whole-Class Performance Task</i> : 34–38; from <i>Follow the Rabbit-Proof Fence</i> : 323
<b>W.8.3.a</b>	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.	<b>SE/TE</b> : <i>The Medicine Bag</i> : 26; <i>Whole-Class Performance Task</i> : 34–38; from <i>Follow the Rabbit-Proof Fence</i> : 323
<b>W.8.3.b</b>	Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.	<b>SE/TE</b> : <i>The Medicine Bag</i> : 26; <i>Whole-Class Performance Task</i> : 34–38; from <i>Follow the Rabbit-Proof Fence</i> : 323
<b>W.8.3.c</b>	Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.	<b>SE/TE</b> : <i>Whole-Class Performance Task</i> : 34–38
<b>W.8.3.d</b>	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.	<b>SE/TE</b> : <i>The Medicine Bag</i> : 26; <i>Whole-Class Performance Task</i> : 34–38
<b>W.8.3.e</b>	Provide a conclusion that follows from and reflects on the narrated experiences or events.	<b>SE/TE</b> : <i>The Medicine Bag</i> : 26; <i>Whole-Class Performance Task</i> : 34–38
<b>Production and Distribution of Writing</b>		
<b>W.8.4</b>	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-	<b>SE/TE</b> : <i>Whole-Class Performance Task</i> : 39, 207, 301, 395, 483; <i>Anne Frank: The Diary of a Young Girl</i> : 221; from <i>Follow the Rabbit-Proof Fence</i> : 323

	specific expectations for writing types are defined in standards 1–3 above.)	
<b>W.8.5</b>	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8.)	<b>SE/TE:</b> <i>Whole-Class Performance Task</i> : 39, 207, 301, 395
<b>W.8.6</b>	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	<b>SE/TE:</b> <i>Whole-Group Performance Task</i> : 301; from <i>The Invention of Everything Else</i> : 509
<b>Research to Build and Present Knowledge</b>		
<b>W.8.7</b>	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>SE/TE:</b> <i>You Are the Electric Boogaloo/Just Be Yourself</i> : 53; <i>Words Do Not Pay</i> : 313; from <i>Blue Nines and Red Words</i> : 411; <i>Sounds of a Glass Armonica</i> : 523
<b>W.8.8</b>	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>SE/TE:</b> <i>The Setting Sun and the Rolling World</i> : 74; <i>Words Do Not Pay</i> : 313; from <i>Blue Nines and Red Words</i> : 411; <i>Sounds of a Glass Armonica</i> : 523
<b>W.8.9</b>	Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator</i> : 274; ; <i>Soda Ban? What About Personal Choice?</i> : 291; <i>Words Do Not Pay</i> ” 313
<b>W.8.9.a</b>	Apply <i>grade 8 Reading standards</i> to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).	<b>SE/TE:</b> <i>Flowers for Algernon</i> : 381; <i>Uncle Marcos</i> : 449
<b>W.8.9.b</b>	Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<b>SE/TE:</b> <i>Three Cheers for the Nanny State</i> : 283; <i>Soda Ban? What About Personal Choice?</i> : 291
<b>Range of Writing</b>		
<b>W.8.10</b>	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SE/TE:</b> <i>The Diary of Anne Frank, Act II</i> : 192; <i>Anne Frank: The Diary of a Young Girl</i> : 221; <i>Soda Ban? What About Personal Choice?</i> : 295; <i>Whole-Group Performance Task</i> : 296–301; from <i>Follow the Rabbit-Proof Fence</i> : 323; from <i>Flowers for Algernon</i> : 389
<b>Grade 8 Speaking and Listening Standards</b>		
STANDARD CODE	Standard	Print and Interactive Editions
<b>Comprehension and Collaboration</b>		



<b>SL.8.1</b>	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly.	<b>SE/TE:</b> <i>Hanging Fire/Translating Grandfather’s House:</i> 65; <i>Share Your Independent Learning:</i> 82, 248, 334, 432, 530; <i>Anne Frank: The Diary of a Young Girl:</i> 219; <i>Acceptance Speech for the Nobel Peace Prize:</i> 226, 229; from <i>Maus:</i> 240–241; <i>Barrington Irving, Pilot and Educator:</i> 275; <i>The Moth Presents: Aleeza Kazmi:</i> 327; <i>The Theory of Multiple Intelligences Infographic:</i> 415; <i>Retort/The People, Yes/Unsuspecting:</i> 425; <i>Uncle Marcos:</i> 463; <i>To Fly:</i> 477; <i>25 Years Later, Hubble Sees Beyond a Troubled Start:</i> 519; <i>Small-Group Performance Task:</i> 525
<b>SL.8.1.a</b>	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.	<b>SE/TE:</b> <i>Hanging Fire/Translating Grandfather’s House:</i> 65; <i>The Diary of Anne Frank, Act II:</i> 193; <i>Frank Family and World War II Timelines:</i> 200; <i>Acceptance Speech for the Nobel Peace Prize:</i> 229; <i>The Moth Presents: Aleeza Kazmi:</i> 327; from <i>Flowers for Algernon:</i> 388; <i>The Theory of Multiple Intelligences Infographic:</i> 415; <i>Retort/The People, Yes/Unsuspecting:</i> 425; <i>Uncle Marcos:</i> 463; <i>25 Years Later, Hubble Sees Beyond a Troubled Start:</i> 519; <i>Small-Group Performance Task:</i> 525
<b>SL.8.1.b</b>	Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.	<b>SE/TE:</b> <i>Hanging Fire/Translating Grandfather’s House:</i> 65; <i>Acceptance Speech for the Nobel Peace Prize:</i> 229; <i>The Moth Presents: Aleeza Kazmi:</i> 327; <i>The Theory of Multiple Intelligences Infographic:</i> 415; <i>Retort/The People, Yes/Unsuspecting:</i> 425; <i>Small-Group Performance Task:</i> 426; <i>Uncle Marcos:</i> 463; <i>25 Years Later, Hubble Sees Beyond a Troubled Start:</i> 519; <i>Small-Group Performance Task:</i> 525
<b>SL.8.1.c</b>	Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.	<b>SE/TE:</b> <i>Hanging Fire/Translating Grandfather’s House:</i> 65; <i>Frank Family and World War II Timelines:</i> 200; <i>Acceptance Speech for the Nobel Peace Prize:</i> 229; <i>The Moth Presents: Aleeza Kazmi:</i> 327; <i>The Theory of Multiple Intelligences Infographic:</i> 415; <i>Small-Group Performance Task:</i> 426; <i>Uncle Marcos:</i> 463; <i>25 Years Later, Hubble Sees Beyond a Troubled Start:</i> 519
<b>SL.8.1.d</b>	Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	<b>SE/TE:</b> <i>Hanging Fire/Translating Grandfather’s House:</i> 65; <i>Acceptance Speech for the Nobel Peace Prize:</i> 229; <i>The Moth Presents: Aleeza Kazmi:</i> 327; from <i>Flowers for Algernon:</i> 388; <i>The Theory of Multiple Intelligences Infographic:</i> 415; <i>Small-Group Performance Task:</i> 426; <i>25 Years Later, Hubble Sees Beyond a Troubled Start:</i> 519; <i>Small-Group Performance Task:</i> 525
<b>SL.8.2</b>	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	<b>SE/TE:</b> <i>Apache Girl’s Rite of Passage:</i> 32; <i>Small-Group Performance Task:</i> 328
<b>SL.8.3</b>	Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator:</i> 275; <i>Small-Group Performance Task:</i> 329, 525; <i>To Fly:</i> 477; <i>25 Years Later, Hubble Sees Beyond a Troubled Start:</i> 519

Presentation of Knowledge and Ideas		
<b>SL.8.4</b>	<p>Present claims and findings (e.g., argument, narrative, response to literature presentations), emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>a. Plan and present a narrative that: establishes a context and point of view, presents a logical sequence, uses narrative techniques (e.g., dialogue, pacing, description, sensory language), uses a variety of transitions, and provides a conclusion that reflects the experience.</p>	<p><b>SE/TE:</b> <i>The Medicine Bag</i>: 27; <i>Apache Girl’s Rite of Passage</i>: 32; <i>You Are the Electric Boogaloo/Just Be Yourself</i>: 53; <i>Small-Group Performance Task</i>: 76–77, 329, 427, 524–525; <i>Reflect on the Unit</i>: 87, 253, 339, 437, 535; <i>The Diary of Anne Frank</i>, Act II: 193; from <i>Maus</i>: 241; <i>Small-Group Performance Task</i>: 243; <i>Barrington Irving, Pilot and Educator</i>: 275; <i>Soda Ban? What About Personal Choice?</i>: 295; <i>Retort/The People, Yes/Unsuspecting</i>: 425; <i>To Fly</i>: 477; <i>Sounds of a Glass Armonica</i>: 523</p>
<b>SL.8.5</b>	<p>Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p>	<p><b>SE/TE:</b> <i>You Are the Electric Boogaloo/Just Be Yourself</i>: 53; <i>Small-Group Performance Task</i>: 76–77, 243, 329, 427; <i>Reflect on the Unit</i>: 87; from <i>Maus</i>: 241; <i>Retort/The People, Yes/Unsuspecting</i>: 425; <i>Sounds of a Glass Armonica</i>: 523</p>
<b>SL.8.6</b>	<p>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 for specific expectations.)</p>	<p><b>SE/TE:</b> <i>Small-Group Performance Task</i>: 77, 243, 427</p>
Grade 8 Language Standards		
STANDARD CODE	Standard	Print and Interactive Editions
Conventions of Standard English		
<b>L.8.1</b>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p><b>SE/TE:</b> <i>The Diary of Anne Frank</i>, Act I: 155; <i>The Diary of Anne Frank</i>, Act II: 191; <i>Whole-Class Performance Task</i>: 205, 299; <i>Acceptance Speech for the Nobel Peace Prize</i>: 228; <i>Barrington Irving, Pilot and Educator</i>: 272; <i>Three Cheers for the Nanny State</i>: 285; <i>Soda Ban? What About Personal Choice?</i>: 293; from <i>Follow the Rabbit-Proof Fence</i>: 322; <i>Flowers for Algernon</i>: 383; <i>Whole-Class Performance Task</i>: 393; from <i>Blue Nines and Red Words</i>: 410; <i>Uncle Marcos</i>: 461; <i>Nikola Tesla: The Greatest Inventor of All?</i>: 493; from <i>The Invention of Everything Else</i>: 507</p>
<b>L.8.1.a</b>	<p>Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.</p>	<p><b>SE/TE:</b> <i>Retort/The People, Yes/Unsuspecting</i>: 424; <i>Whole-Class Performance Task</i>: 481</p>
<b>L.8.1.b</b>	<p>Form and use verbs in the active and passive voice.</p>	<p><b>SE/TE:</b> <i>The Medicine Bag</i>: 25; <i>Whole-Class Performance Task</i>: 393</p>
<b>L.8.1.c</b>	<p>Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.</p>	<p><b>SE/TE:</b> <i>You Are the Electric Boogaloo/Just Be Yourself</i>: 52; <i>Hanging Fire/Translating Grandfather’s House</i>: 64; <i>The Setting Sun and the Rolling World</i>: 74</p>
<b>L.8.1.d</b>	<p>Recognize and correct inappropriate shifts in verb voice and mood.*</p>	<p><b>SE/TE:</b> <i>You Are the Electric Boogaloo/Just Be Yourself</i>: 52</p>



<b>L.8.2</b>	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	<b>SE/TE:</b> <i>Whole-Class Performance Task: 205; Three Cheers for the Nanny State: 285; To Fly: 475</i>
<b>L.8.2.a</b>	Use punctuation (comma, ellipsis, dash) to indicate a pause or break.	<b>SE/TE:</b> <i>Nikola Tesla: The Greatest Inventor of All?: 493; 25 Years Later, Hubble Sees Beyond a Troubled Start: 518</i>
<b>L.8.2.b</b>	Use an ellipsis to indicate an omission.	<b>SE/TE:</b> <i>25 Years Later, Hubble Sees Beyond a Troubled Start: 518</i>
<b>L.8.2.c</b>	Spell correctly.	<b>SE/TE:</b> <i>Barrington Irving, Pilot and Educator: 272; Whole-Class Performance Task: 299, 395, 481; To Fly: 475</i>
<b>Knowledge of Language</b>		
<b>L.8.3</b>	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	<b>SE/TE:</b> <i>The Diary of Anne Frank, Act II: 191; Whole-Class Performance Task: 205; Soda Ban? What About Personal Choice?: 293</i>
<b>L.8.3.a</b>	Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).	<b>SE/TE:</b> <i>The Medicine Bag: 25</i>
<b>Vocabulary Acquisition and Use</b>		
<b>L.8.4</b>	Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on <i>grade 8 reading and content</i> , choosing flexibly from a range of strategies.	<b>SE/TE:</b> <i>The Medicine Bag: 24; Hanging Fire/Translating Grandfather's House: 62; The Setting Sun and the Rolling World: 72; Acceptance Speech for the Nobel Peace Prize: 226; Three Cheers for the Nanny State: 284; Soda Ban? What About Personal Choice?: 292; Words Do Not Pay: 306; from Follow the Rabbit-Proof Fence: 320; Retort/The People, Yes/Unsuspecting: 422; To Fly: 474; Nikola Tesla: The Greatest Inventor of All?: 491</i>
<b>L.8.4.a</b>	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	<b>SE/TE:</b> <i>The Medicine Bag: 24; You Are the Electric Boogaloo/Just Be Yourself: 44; Hanging Fire/Translating Grandfather's House: 54; Anne Frank: The Diary of a Young Girl: 212; Words Do Not Pay: 306; 25 Years Later, Hubble Sees Beyond a Troubled Start: 510</i>
<b>L.8.4.b</b>	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>precede, recede, secede</i> ).	<b>SE/TE:</b> <i>The Setting Sun and the Rolling World: 72; The Diary of Anne Frank, Act I: 154; The Diary of Anne Frank, Act II: 190; Anne Frank: The Diary of a Young Girl: 218; Barrington Irving, Pilot and Educator: 272; Three Cheers for the Nanny State: 284; Soda Ban? What About Personal Choice?: 292; from Follow the Rabbit-Proof Fence: 320; Flowers for Algernon: 382; from Blue Nines and Red Words: 408; Uncle Marcos: 460; from The Invention of Everything Else: 505; 25 Years Later, Hubble Sees Beyond a Troubled Start: 516</i>
<b>L.8.4.c</b>	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech or trace the etymology of words.	<b>SE/TE:</b> <i>The Medicine Bag: 24; You Are the Electric Boogaloo/Just Be Yourself: 50; Hanging Fire/Translating Grandfather's House: 62; Acceptance Speech for the Nobel Peace Prize: 222; from Follow the Rabbit-Proof Fence: 314; Nikola Tesla: The Greatest</i>

		<i>Inventor of All?: 491; from The Invention of Everything Else: 505; 25 Years Later, Hubble Sees Beyond a Troubled Start: 510</i>
<b>L.8.4.d</b>	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	<b>SE/TE:</b> <i>The Medicine Bag: 24; You Are the Electric Boogaloo/Just Be Yourself: 51; Hanging Fire/Translating Grandfather’s House: 62; Words Do Not Pay: 306; Nikola Tesla: The Greatest Inventor of All?: 491;</i>
<b>L.8.5</b>	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	<b>SE/TE:</b> from <i>Maus: 230; from Follow the Rabbit-Proof Fence: 321; Retort/The People, Yes/Unsuspecting: 423; from The Invention of Everything Else: 506</i>
<b>L.8.5.a</b>	Interpret figures of speech (e.g. verbal irony, puns) in context.	<b>SE/TE:</b> <i>Words Do Not Pay: 310; from The Invention of Everything Else: 506</i>
<b>L.8.5.b</b>	Use the relationship between particular words to better understand each of the words.	<b>SE/TE:</b> <i>The Medicine Bag: 24; You Are the Electric Boogaloo/Just Be Yourself: 51; The Diary of Anne Frank, Act I: 154; from Maus: 230; Nikola Tesla: The Greatest Inventor of All?: 488; from Blue Nines and Red Words: 400; Retort/The People, Yes/Unsuspecting: 416</i>
<b>L.8.5.c</b>	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>bullheaded, willful, firm, persistent, resolute</i> ).	<b>SE/TE:</b> <i>Words Do Not Pay: 311; from The Invention of Everything Else: 494</i>
<b>L.8.6</b>	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	<b>SE/TE:</b> <i>Unit Opener: 5, 91, 257, 343, 441; from Maus: 230; The Moth Presents: Aleeza Kazmi: 324; from Flowers for Algernon: 384; The Theory of Multiple Intelligences Infographic: 412, 414; Nikola Tesla: The Greatest Inventor of All?: 488; Sounds of a Glass Armonica: 520, 522</i>